

The Realm

By J. L. W.
FRANCIS RICHTER'S new symphony, "From Darkness to Dawn," will have its premier in Chicago early next season. It will be played by the Chicago Symphony orchestra under the direction of Frederick Stock. Following that production it will be played by the St. Paul and Minneapolis symphony orchestras and no doubt eventually here.

Portland will watch with keenest interest the impressions of Mr. Richter, the blind Portland composer-pianist, born and raised here, the son of Mr. and Mrs. F. W. Richter, of 323 Fallin' street.

Young Richter has devoted much of his spare time during the past two years to the composition and orchestration of the symphony. In addition he has concertized some and taught piano and coached. The strain taxed his endurance and a breakdown was feared some months ago, but now that the work is complete he is well and looking forward eagerly to the happy moment of the rendition of his work by the famous Chicago organization.

However, two years is not a long period of time for the composition of a symphony. Many of the standard works were in the making much longer.

The orchestration was more tedious than may be imagined for he had to dictate the score to his father, who took down the notes on a recording machine for transcription. The orchestration was built from the piano score, worked out in every detail during the past year; the composer has kept himself practically in seclusion to finish his most ambitious work.

"From Darkness to Dawn" depicts the life and struggles and the joys and final triumph of this marvelously gifted young musician. The story the symphony tells is complete. The "Introduction" describes the search for knowledge. The first subject of the first movement proper, represents the mental struggles of a youth, desirous to strive for higher ideas, allegro ma non troppo. After a short development of the first theme, the music describes youth growing in proportion, are battled with and are gradually overcome. Next is a romance, Andante Cantabile, to illustrate a romantic mood, acting as a diversion from the more serious. After this mood with its dramatic and joyful qualities, has been defined, he returns to the development of the two main subjects previously referred to, depicting greater obstacles, which are finally mastered. According to form, the second subject or theme of youth, recurs preceding the counter theme, defining more mental transitions, doubts, etc. Finally the introductory motive is repeated, and the movement closes with three long sustained chords, making the definition of the repeated motive more clear; the whole seeming to say, "The goal for which I have been striving is not yet reached."

The second movement, Andante, opens with an introduction modulating from the key in which the first movement closed, into the key in which the first subject proper is written. The reason for this modulation is not merely to please the listener, it represents a change from a very serious mood to an extremely joyous one. Although the first subject proper is a song-like melody played by the cello, written in the tempo already given, it does not possess one tinge of sadness, but rather represents youth, with all its courage to do and strive, as well as its romantic fancy in a semi-lyric manner. After this subject is developed, making clear to the cultured music lover the variations and impulses of this joyous mood, the author depicts Mrs. Alma A. Rogers, to whom the symphony is dedicated, telling him a story of chivalry. This story is partly told in a melody written as a violin solo, and if one traces the rhythm of the first measure and a half carefully, the words, "The Time of Chivalry," will be heard. First a noble knight is referred to, in the brass poco piu mosso, followed tempo primo by his ladies' motive (as it is titled in the score). Then the knight is depicted preparing for a tournament, the Andante, being led into "Tempo di Marcia." His light-footed charger is heard galloping to the place of battle, other knights with steeds equally agile meet him, and all ride to the field in a body. During the time the galloping is heard in the cellos and basses, a "Merry Song" is taken by two muted trumpets. Then the murmuring of spectators comes nearer and nearer, until the trumpet sounds, telling the anxious crowd that the knights to be seen in the first combat have arrived. After a few sustained chords played pianissimo, another trumpet sounds and the combat begins. Clashing of weapons is heard, until a grand climax is reached, and during the knight's motive (the first knight of the story having been victorious), the second subject proper of this movement is heard, representing joy and self-confidence. After this subject the first theme is developed portraying more variations of joy, and according to



Miss Winnifred Emeline Morris, formerly of Benzonian Academy of Music, who is here for the summer.

form, the second subject is repeated, and the movement closes very pianissimo.

The third movement is a Scherzo, its first half, reminiscent of some of the peculiar characters Mr. Richter met in Vienna, and the second half representing a good time with his young friends, including original tone pictures of native dances and a "Merry Chorus" sung by the boys.

The last movement opens with an introductory Adagio, defining the composer's regret to leave Paris, which he returned to Portland. The beginning of the movement proper, Allegro con spirito, represents him approaching his home town, and his arrival, and his dearest friends and parents meeting him. Then the first subject, much like a Grand March, is heard, and it will be clear to the listener that there is nothing but joy and overwhelming happiness, at the thought of being home once more. Near the end there is what he calls "Elze Jubel Fuge" then finally the "Elze Jubel Fuge" is heard, and the work closes with a grand finale.

Cowen's beautiful cantata, "The Rose Maiden," is to be presented by the choir of St. David's church next Thursday evening at the church grounds, East Twelfth and Morrison streets, under the direction of Hartbridge G. Whipple, organist. The regular choir is composed of the Misses Elsie Hall, soprano; Mrs. Virginia Spencer Hutchinson, contralto; Norman A. Hoese, tenor, and Harbridge G. Whipple, organist. The regular choir is composed of the Misses Williams, Boynton, Wart, Oakes, Garrick, Dalby, Nemerovsky, Groh, Gadden, Mesdames Page, Hall, Kettleman, Morris, Messrs. Miller, Strickland, Phillips, Kettleman, Laven, Brown, Branlon, Mackie, Morris, Hansen, Banks and Thomlinson.

The accompaniment will be played on two pianos by Miss Emma E. Kilppel and Mrs. Leonora Fisher Whipple. The grounds will be elaborately decorated with ferns and flowers and illuminated with electricity and lanterns. A large committee with Mrs. Miles Bell as leader is doing everything to make this musical festival a marked success. Miss Gertrude Hall has charge of the candy booth and Miss Catherine Alexander will preside over the ice.

Miss Edith Foley presented a number of pupils in a piano recital Tuesday evening at her residence studio before an appreciative audience. Miss Evelyn Carroll, contralto, assisted. She revealed a voice of pleasing quality. The pupils ranged from little ones to those reaching young manhood and womanhood. Selections by Handel, Schumann, Chopin, Liszt, Tschalkowsky, Brahms, Dvorak and others were given in a very creditable manner.

Among the pupils presented were Misses Luella Hardy, Olive Rucker, Ruth Hockman, Jeanette Bear, Bertha Hockman, Edith Magwin, Eva Wilson, Helena Hardy, Litta Morey, Master Will Carvell, Messrs. Dean Morey and Clyde Foley.

Invitations have been issued by Mrs. Emma B. Carroll for her recital June 22, at her residence studio. Mrs. Carroll's informal monthly musicales and teas have become a feature of the social and intellectual life of Portland. Assisting Mrs. Carroll are four of her artist pupils, Miss Frances Batchelor, Miss Jessie Lewis, Mrs. Stanley Jewett and Miss Katherine Holbrook, and the Misses Gladys MacC, Frances Edgerton, Margaret Versteeg, Elise Oberdorfer, Caroline Simon, Adrienne and Miriam Shemansky, Marion Schiel, Marion Bonney and Ruth Winchell.

Friday evening, June 13, the senior music study class, under the direction of Lena W. Chambers, closed the year's work with a piano recital at 646 East Ash street. The following are members: Miss O'Keane, Miss Markert, Marcelle Catto, Katharine Bell, Jeanette McLaren, Mildred Woodruff, Ruth Rolston, Margaret Mansfield, Gladys Holgate, Margaret Cook, Franklin Fowler, Stanley Mansfield.

Mrs. Rose Courson-Read sang Florence Ayward's "Beloved, It Is Morn," at the wedding ceremony of Miss Earleen Smith and Joseph Meyer last week. Miss Eda Trotter played the wedding march.

Gaul's "Holy City" which has been sung in Portland and vicinity frequently during the last two years, will be used for the closing concert at the Gladstone Park Chautauque, July 13. Rehearsals have already been started at Oregon City and will start here this week. It will be studied every morn-

ing on the grounds during the season and rehearsals are free to those attending. Experienced singers and those familiar with the work are invited to join the Portland chorus, and tickets and transportation will be furnished those with acceptable voices. Any desiring to go should see J. H. Caine, friends, including original tone pictures of native dances and a "Merry Chorus" sung by the boys.

Dr. and Mrs. F. E. Moore received a letter from their sister, Mrs. Lynn, stating that she and her daughter, Felice, had passage engaged for six weeks on the Empress of Ireland, which went west, but that Henry Russell, whose Boston grand opera company is singing in Paris, wired Miss Lynn urging them to come on an earlier boat, as he wanted her to appear in several operas there.

So their narrow escape from disaster is due to the fact that they responded to Mr. Russell's request and sailed one steamer earlier.

Miss Lynn's world tour brought her back to London over the Canadian line. June 12, Miss Lynn sang her first opera with the Boston-Covent Garden company in Paris. She appeared for the first time as Oscar in "Ballo in Maschera," in an all star cast with Desti, Martinella and Amato. This is the role Frieda Hempel sang at the Metropolitan last winter. Miss Lynn will sing Rosina in "The Barber of Seville," also "Secret of Susanne," with Marcux, during the Paris season.

The accompaniment will be played on two pianos by Miss Emma E. Kilppel and Mrs. Leonora Fisher Whipple. The grounds will be elaborately decorated with ferns and flowers and illuminated with electricity and lanterns. A large committee with Mrs. Miles Bell as leader is doing everything to make this musical festival a marked success. Miss Gertrude Hall has charge of the candy booth and Miss Catherine Alexander will preside over the ice.

Carl V. Lachmund left Friday evening for a flying business trip to New York City where he will also confer with some of his publishers among whom are John Church & Co., E. Schuber, and Arthur F. Schmidt. Mr. Lachmund returns July 7, having announced a summer course for piano teaching during July and August.

Last Wednesday evening at Dr. Clement B. Shaw's scenic presentation of "Iannhauser" under the auspices of the Portland Oratorio societies, the combined choruses under J. A. Finley's direction sang "Hail Bright Abode" and "The Pilgrim's" chorus. The next

regular meeting will be Tuesday, June 30, at the Columbia building. Rehearsals will be held every two weeks during the summer. Judas Macco-baeus, Dr. Shaw directing, will be given early in the year. The Portland Oratorio society will give during 1914-1915 "The Messiah" at Christmas time and "The Creation" in the late spring with one or more miscellaneous programs. Mr. Finley plans to assemble a volunteer amateur orchestra to rehearse the chorus five, once a week, and prepare the accompaniments of the oratorios.

Mr. and Mrs. Edgar B. Piper have issued invitations to a piano recital to be given by Miss Constance Piper at Christensen's hall next Wednesday evening at 8:30 o'clock. Mrs. Delphine Marx, contralto, will be the assisting artist. The program will be: Sonata, G minor, Op. 222 (Schumann); Aria, "Amour Viens Aider," from "Samson et Delilah" (Saint-Saens); Arabesque, "Shadow Dance," "Scherzino" (Hungarian), from Op. 39, "Elfin Round," "Summer Song," "Humming Bird," "Sung Outside the Prince's Door," "Of a Tall and a Bear," "From Dwarf Land" (MacDowell); Nocturne, D flat major (Dubussy); songs, "Over the Hills," "Light" (Marion Bauer); "At Dawn," (Cainan); "Noon and Night" (Hawley); "The Salvation of the Dawn" (Stevenson); Etude, E minor, Op. 25 (Chopin); Waltz Paraphrase, "Geschichten aus dem Wienerwald" (Strauss-Schubert).

George Hochkiss Street will present three of his pupils in recital next Friday evening at the Lincoln high school auditorium. Those taking part are Mrs. Ione Townsend Wells, soprano; Clarence M. Heath, tenor; A. B. Cain, baritone; Miss Maude Gesner, pianist and accompanist will be the assisting artist.

At the White Fenie Friday night, June 26, J. William Belcher will present in recital Miss Laura Wilkins, Miss Hazel Hardie, Miss Grace Adams, Miss Maudie Hart, Miss Henrietta Holman, C. H. Eaton, Mrs. Harbaugh, A. J. Campbell, Joe Gilbert, Clifford Woodland and the Wednesday Women's club.

The Northwestern Normal School of Music announces a musicale to be given by the students of Ella B. Jones at the Y. W. C. A. auditorium, Broadway and Taylor streets, at 8:15 o'clock Thursday evening June 25. Those to take part are: Kenneth Christenson, Mrs. Nora Schenck, Hilda Borne, Bernadine Ager, George Sutherland, Dorothy Young, Bertha Peterson, Mary Hoff, Helen Anderson, Eva Lyne, Edna Lyne, Emma Krueger, Emma Werling, Mrs. Snyder, Mrs. H. E. Marian Moore, Esther Bodman, Grant Young, Holt Slaughter, Helen McKenzie, Dorothy Anderson, Ora Lyne, Mrs. Lenach, Mabel Elton, Hildegard Zatefelt, Earl Waller, Elizabeth Sandey, Mrs. J. Stearna, Mrs. Ager, Helen Larsen, Julia Hall, Hazel Wells, Marie Hall, Lillian Grimm, Madel Heiser, Helen McKenzie and Norma Keene.

The following students of violin and piano will be presented in recital by Frank G. Eichenlaub and Beatrice Hidden-Eichenlaub at the Lincoln high school on Thursday evening, June 25: Leon Peterson, Dorothy Elise, Elizabeth West, Blanche Larsen, Forrest Shu-van, Ward Shaver, Elmer Sneed, Georgia Lydick, Dorothy Logan, Lucille Levy, Philena Ellis, Mildred Drack, Lucille Sappington, Marjorie Engelhart, Dorothy Engelhart, Hanita Mayer, Ethel Beaugard. The Ensemble club of 45 violinists will be heard in two numbers.

Robert Boice Carson presented in song recital Thursday evening at his studio Miss Helen Reader, contralto, and Ernest Crosby, tenor. Miss Florence Westergard, pianist, assisted on the program. Miss Reader sang in very pleasing voice three groups, and Mr. Crosby gave the following group of appealing songs: "To Be Near You" (Coates); "Sacrament" (MacDermid); "When You Come Back" (Tate). Miss Westergard played two numbers in her usual artistic style.

Dr. Emil Enna gave a lecture recital on Scandinavian music at the Ladies' Musical club of the Vancouver barracks at the home of Lieutenant Mrs. John Fairfax Friday afternoon.

At the banquet held by the Massachusetts society at the Hotel Portland, A. L. Clifford and Mrs. Nita Briggs Clifford gave the instrumental solos. Mrs. Gordon W. Stanley, contralto, sang, and was very ably accompanied by Mrs. Clifford.

Lena W. Chambers presented Miss Gladys Holgate in piano recital Wednesday evening, June 17, at the home of C. B. Taylor, 339 East Seventy-fifth street. Miss Holgate also sang a group of songs.

A number of piano pupils of Nita Briggs Clifford and violin pupils of Arthur L. Clifford were presented in an interesting concert at the Lincoln high school auditorium Tuesday evening. Acting on the program were several professional musicians.

Joseph A. Finley, director of the Portland Oratorio society, was soloist at the concert given by the chorus directed by Rev. D. V. Poling at Peninsula park during the Rose Festival.

Donald Waldo Campbell, the 8-year-old son of Mr. and Mrs. J. C. Campbell, will appear in piano recital next Wednesday evening at residence studio of Mrs. S. A. Chase.

Mrs. John R. Hollister will present Miss Nita Briggs Clifford in piano recital at Ellers hall Monday evening, June 29. Four younger pupils and Miss Lillian Browning, reader, will assist.

Dr. Clement B. Shaw, Joseph A. Finley and Miss Margaret Hansen, assisted by Merle H. Wooddy, furnished the entertainment at the meeting of the New York club at the Commercial club building Tuesday evening.

Miss Kathryn Ensey sang at a musicale given by Mrs. Paul Fromm Tuesday afternoon and for the Credit Men's association Wednesday evening.

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VOCAL RECITAL MUSICAL EVENT OF WEEK



Top—Mrs. Henry Metzger, soprano. Bottom, left to right—Miss Margaret Haussman, soprano; Mrs. Bardi G. Skulason, contralto.

Wednesday afternoon Mrs. Imogene Harding Brodie presented five Portland artists to the public in concert. The event was as much of a social as a musical function, and the Masonic Temple was filled to capacity.

The artists were Mrs. Henry Metzger, soprano; Miss Mammie Mullan, contralto; Miss Margaret Haussman, soprano; Mrs. Russell G. Hammond, mezzo-soprano, and Mrs. Bardi G. Skulason, contralto.

Mrs. Metzger's full, clear notes were heard at their best in Vlast d'Arte's "Tosca," by Puccini, and in the "Last Dance," by Waga. She responded to the tumultuous applause with a graceful little song, "Harden Roelien," by Schubert. The plaintive lament of Tosca was interpreted with feeling and passion.

Miss Mullan's numbers, sung with deep expression and fine gradations of tone, included "Thy Name," by Wood; the first three songs of "Diehterliche" by Schumann; and the "Cry of Rachel" by Salter. She sang "Little House of Dreams" by Metcalfe, as an encore.

The group of songs interpreted by Miss Haussman was a series of graceful bits: "La Columba," by Schindler; Vedulka's Cradle song, adapted by Schindler from the opera "Hudicka,"

and "The Wren," by Lehman. Her sweet, high voice, so gentle and expressive in her lullaby number, showed to striking contrast in her extra number.

In full, sustained, mellow tones, Mrs. Skulason sang a series of three charming numbers and was called back to repeat her third. Her offerings were perhaps the best-known of any of the afternoon, and for that reason her interpretation was given the more severe test. "Oh, That We Two Were Maying," by Nevin; "Sappho Ode," by Brahms; and "Death and the Maiden," by Schubert, made up her selection, and she showed her deep, sweet voice to excellent advantage.

Following the intermission, Mrs. Metzger sang five sprightly songs "Der Wanderer," by Schubert; "Nairy Pipers," by Brewer; "Rahda," by Waga; "Chanson Indou," by Korzakow, and concluding in thrilling tones with "The Lord is My Light," by Altheim. She responded to the applause with a waits song by Chopin.

Mrs. Hammond presented three graceful numbers, Godard's lullaby from "Jocelyn"; Grieg's "Ich Liebe Dich," and Schubert's "Ständchen," with Sans-Souci's "Where Blossoms Grow," as an after number.

The more songs were interpreted by Miss Haussman: The "Ave Maria," from "Othello," by Verdi; La Forge's "Expectancy"; Schumann's "Moonlight"; Massenet's "Elegie" and Salignac-Stern's "Spring."

Gluck's "Ye Powers that Dwell Below," from the opera "Alceste," was the concluding number of the concert, sung by Mrs. Skulason. This was the most exciting song of her repertoire.

Mrs. Brodie received a flood of congratulations on the artistry and training of the pupils and the singers themselves were showered with bouquets. William R. Boone was a sympathetic and sustaining accompanist.

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Rules for the Pavlova modern dance music competition are few. Compositions, clearly transcribed, must be submitted to Max Rabinoff, Pavlova's manager, in the Metropolitan Opera House Building, New York, not later than August 1. Each competitor may send in but one piece of music. The compositions may be in two-four, three-four or four-four time. The three prize winners will be announced before the beginning of Pavlova's approaching third American season, which will open in New York on November 2. A cash prize of \$100 will be paid for each of the three compositions selected, and the name of the composer will be given prominence on Pavlova's programs. Either amateur or professional composers may compete.

Norwegian Chorus Pleases at Chicago

Critic Says Climaxes in Big Works Were Stupendous in Magnitude; Representatives From All Over Country.

The twelfth Norwegian sangerkor took place at Orchestra hall, Chicago, Friday and Saturday evenings, June 5 and 6. One thousand singers, representing Norwegian choral organizations from all over the country were in attendance. Among them were the contingent from Portland and other Pacific coast cities.

The different choral societies sang with great beauty of tone and surprisingly good contrast, says a Chicago critic, while the climaxes were stupendous in their magnitude and the attacks exact and the Norwegian songs as rendered by those different choral societies will long be remembered for their excellency.

Inga Orner was the principal soloist of the evening. She sang the "Jewel Song" from "Faust" and a group of songs by Grieg, Heise and Grandahl.

The program opened with the singing of the "Star Spangled Banner," and the Norwegian national hymn was also sung by the audience and chorus. Saturday night the same program was repeated.

About 800 of the singers left for Christiania to sing at the centennial celebration.

Prizes Offered for New Dance Music

Russian Dancer Invites Musicians To Write Something to Which She May Invent New Steps.

Anna Pavlova wishes to enlist the aid of American musicians and composers in the work of standardizing society dancing on this continent. To composers Pavlova offers \$100 for the three best modern dance compositions submitted for her use.

The composition is limited to composers actually residing in the United States or Canada. To the music selected by competition she will work out and introduce steps intended to standardize modern dancing and help make it permanent. The one-step and hesitation waltz will be used by Pavlova as the basis for two dances to be perfected by her.

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London, June 20.—The findings of the recent royal commission on divorce, so far as both majority and minority reports agreed, have been incorporated in a bill introduced into parliament by Lord Gorell, former president of the divorce court. The most radical departure is a provision that the sexes shall be on an equality before the divorce court.

Under the existing law, a wife must prove both misconduct and cruelty on the part of her husband, while a husband need only to prove misconduct in order to get a divorce. The new clause provides that any married person may dissolve marriage upon proving that the other party thereto has been guilty of misconduct.

The bill also provides that a judicial separation may be granted on the ground of habitual drunkenness, which includes intoxication by drugs.

Tonight at Centenary M. E. church the Letter Carriers and Clerks' band, Edward Manning directing.

SEXES ON EQUALITY IN DIVORCE MEASURE

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